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AUBER'S *LE PHILTRE* AND DONIZETTI'S
L'ELISIRE D'AMORE: A COMPARISON.

BY EBENEZER PROUT, MUS.D.

(Concluded from p. 53).

THE festival music at the wedding feast, with which the second act commences, is well treated by both composers, though, to my mind, the advantage here, as in many other places, is on the side of Auber. That my readers may judge for themselves, I give the principal theme of the chorus from both the scores. As it is announced in the first instance by the orchestra alone in each case, there is no occasion to quote the voice parts. Auber's theme is

Ex. 26. *Allegro.*



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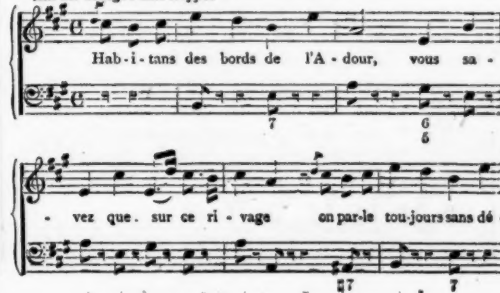
while Donizetti, after a few introductory bars in unison, gives the following subject :

Ex. 27. *Larghetto.*



I cannot help thinking that the indication "*Larghetto*," which I find in the Paris edition of the vocal score, must be a mistake. The music is more suggestive of an *allegro moderato*. I do not know how far I may be biased by the partiality which I readily admit I feel for Aubert's music; but it certainly seems to me that there is much more "go" about his subject, and that it is decidedly less commonplace than Donizetti's. In one respect here, he certainly scores. The chorus is interrupted by a charming solo and semichorus for Jeannette and her companions, to which there is no equivalent in *L'Elisir*. I give the commencement of the melody, merely indicating the harmonies by a figured bass. The song is accompanied by moving quavers.

Ex. 28. *Allegro non troppo.*





The whole of this movement is charming, full of beautiful and graceful melody.

The next number in both scores is the Barcarolle for two voices, sung by Térézine (Adina) and the quack doctor. Donizetti's melody ("Io son ricco") is one of the best known numbers in his work. It is a very pretty tune, certainly, though slightly wanting in distinction, as will be seen from its commencement:—

Ex. 29. *Andantino*.



The harmony is so simple that it is sufficient to indicate the bass notes under the melody. Auber's treatment is, I think, less commonplace. His theme is

Ex. 30. *Alligretto*.



Notice the charming effect here of the modulation into D minor, instead of into F major, for the cadence. Additional interest is imparted to Auber's setting by a change of tempo to $\frac{3}{4}$ (*allegro assai*) towards the close of each verse. Donizetti, on the other hand, vulgarizes the end of his piece by giving the refrain (quoted in Ex. 29) to unison chorus.

The dialogue between Guillaume (Nemorino) and the doctor is treated by both composers as a plain recitative. The succeeding duet, in which the unhappy suitor sells his liberty to obtain his mistress's love, is a very effective number in both scores, though the treatment is dissimilar. In *Le Philtre* the whole duet is set in one long movement, of a martial character, the style of which will be seen from the opening subject:—

Ex. 31. *Allegro non troppo*.

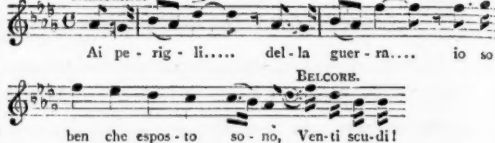


This duet is full of interesting points, which I must refrain from quoting, merely calling the attention of those who have access to the music to the expressive episode in A major, where Guillaume sings—

"Où, je sais que la vie
Dès demain peut m'être ravie,
Mais je dirai, pendant un jour
J'eus son amour."

In the Italian work, the duet begins with a *larghetto* in which Nemorino expresses the same sentiment,

Ex. 32. *Larghetto*.
NEMORINO.



while the sergeant accompanies his words with a *buffo* solo, one syllable to each semiquaver. This movement is followed by a *moderato*, of which I quote the opening, because, as will be seen, the figure of accompaniment is identical with Auber's, given in Ex. 31. Was this an accident or a reminiscence? It is not easy to say.

Ex. 33. *Moderato*.



In one respect the French opera has an important advantage over the Italian from a dramatic point of view. In the former Guillaume signs the contract at the end of the duet, and as soon as he has received the money, rushes off to find the doctor. In *L'Elisir* Nemorino signs at the end of the slow movement, and after exclaiming, "I fly at once to seek Dulcamara," stops and sings the second half of the duet, seven pages long, before he leaves the stage.

The following scene, in which Jeannette and her companions enter with the news of the death of Guillaume's uncle, offers a characteristic illustration of the different methods of the two composers. Auber sets it to a rapid movement, a syllable to a note, reminding one of the chattering chorus of the nuns in the third act of *Le Domino Noir*.

Ex. 34. *Allegro ma non troppo.*

JEANNETTE. Grands dieux quelle nou - vel - le,


CHORUS. Grands dieux quelle nou - vel - le,
 qui ja - mais le croi-rai-t?
 qui jamais le croi-rai-t? &c.

Donizetti's version is in moderate time, *staccato*, and mostly *pianissimo*.

Ex. 35. *Moderato.*

CHORUS.

 Sa - ria pos - si - bi - le?

GIANETTA.

 Pos - si - bi - lis - si - mo! &c.

The *ensemble*, when Guillaume enters, and all the girls begin courting him, is treated in much the same style in both works; but in the quartett and chorus, when Térézine and the doctor enter, and are amazed at the attentions paid to Guillaume, the two scores are strongly contrasted. Auber has a charming theme, given first to Fontanarose, and taken up in turn by the others.

Ex. 36. *Allegro.*

O mi - ra - cle, ô sur - prise ex - trô - me,

 j'ai dit vrai sans le sav - oir

Donizetti treats the same passage as a waltz movement, in which the chief interest is in the orchestra, the voice parts being mostly declamatory.

Allegro vivace.

Ex. 37.



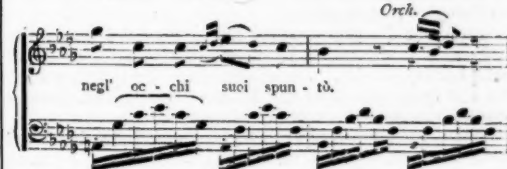

In both scores this movement is followed by a long *ensemble*, in which the girls try to secure Guillaume (Nemorino) as a partner for the dance. Here Auber introduces the "Tra la la!" theme from the first act, quoted in Ex. 22.

From this point the two libretti diverge somewhat widely. Romani introduces two very effective numbers to which there is no equivalent in the French opera. The first of these is a long duet between Adina and Dulcamara, in which the doctor, after explaining that the changed attitude of the maidens toward Nemorino is the result of the love-potion that he has drunk, unsuccessfully tries to persuade Adina to purchase his nostrums. The duet, which is perhaps too much spun out, is full of life and spirit; but, as there is nothing corresponding to it in *Le Philtre*, it is not necessary, for the purpose of this article, to give any extracts. The same might be said of the following number, Nemorino's Romanza, "Una furtiva lagrima," which is also an addition of the Italian librettist; but, as it is one of the best and most expressive solos in the work, I quote the commencement:—

Ex. 38. *Larghetto.*

NEMORINO. Orch.

 U - na fur - ti - va la - grima.....

Orch.

 negl' oc - chi suoi spun - tò.

Orch.

 quel - le fex - to - se gio - va - ni in

Orch.

 vi - di - ar sem - brò. &c.

In the love scene between hero and heroine the two pieces approach one another again. The situation is the same in both, and it may fairly be said that here both composers have been equally successful. Both operas conclude with a short *ensemble*, that of Auber being founded on the quack doctor's song on his entry in the first act, while Donizetti repeats the "Io son ricco" (Ex. 29) with different words, following it by a short *coda*.

I do not know how far I have been successful in giving any clear idea of these two operas to those who do not already know them. It is exceedingly difficult to describe intelligibly the effect of a piece of music in mere words; and the short extracts which alone it has been possible to give remind me much of the old Greek story of the man who carried about with him a brick as a sample of a house he had for sale. Often where I have quoted four bars I ought to have quoted forty to enable the reader to form a really adequate notion of the music. I have endeavoured, as far as my personal predilections would allow me, to hold the scales impartially between the two composers; and if, on the whole, I must decidedly give the preference to the French work, I think that few who know both well will be inclined to disagree with me. *L'Elisir d'Amore* is, I believe, considered Donizetti's masterpiece in comic opera; but Donizetti cannot be said to hold so high a position among Italian composers as Auber among French. *Le Philtre* also must rank among its composer's masterpieces, as a worthy companion to *Fra Diavolo*, *Les Diamans de la Couronne*, and *Le Domino Noir*. The caprices of fashion are strange, and the changes in public taste rapid; but I confess that the entire neglect of *Le Philtre* is to me unaccountable, and I believe that if it were revived, with a good English translation, and performed in an adequate manner, it ought even now to have a long run at one of our London houses.

HUMOUR IN MUSIC.

BY FRANKLIN PETERSON, MUS.BAC. OXON.

THE subject of this article was suggested by a friend's inquiry as to how a hearer of no great musical skill or experience could hope to detect the evidence of humour in Grieg's 'Humoresken.'

Professor Niecks declares that one of the most valuable aids to education is the man (or woman, or child) who asks questions. Let us substitute the question itself for the questioner, and see what we can gather from a consideration of this most pertinent inquiry.

The title 'Humoreske' seems to have been first used by Schumann (Op. 20 and Op. 88), perhaps in the course of his attempt to Germanize musical terminology. It was meant probably to be the equivalent of 'scherzo' in inward meaning if not in outward form. 'Scherzo' ought to mean a 'joke,' but the word (or the derivative directions *scherzoso*, *scherzando*) conveys the side meaning of playfulness more than of actual humour. Schumann's direction 'mit Humor' certainly means nothing connected with the ordinary meaning of 'humorous,' as all German scholars will acknowledge. In some compositions he uses the term *schalkhaft*, which is Italianized in our editions as *scherzando*, and means 'roguish!'

In Professor Niecks' excellent 'Dictionary of Musical Terms,' also in the Riemann-Shedlock 'Dictionary of Music,' 'Humoreske' is described as a "humorous piece," an unqualified definition which we cannot accept.

We must not allow ourselves to be led by any will o' the wisp into the quagmire of "Humour *versus* Wit," over the treacherous surface of which few of our readers would care to follow a mere Scotsman! Suffice it to remind ourselves that humour does not by any means necessarily imply anything to laugh at. When, before the battle of Stamford Bridge, Tosti asked his brother, King Harold, what terms he would offer his ally, Hardrada, and the English king replied "Six feet of English earth—perhaps a little more, seeing he is a tall man;" when, according to Tennyson (*pace* the poets Swinburne and Wagner!), the unworthy Tristan heard the words "Mark's way!" as the outraged warrior king "clove him through the brain"—the humour of the Saxon and of the Cornishman was grim enough in all conscience, but it may have brought a curve on the lip and a light to the eyes of the speaker which is less unpleasant to the reader of to-day than it was doubtless to him who first heard the "joke."

Two Scottish ministers, one a stalwart scion of a famous Highland family, the other a puny, deformed son of the city, were being ferried over a short sea passage among the Western Isles when the boat was overtaken by a sudden squall. Even the boatmen looked grave as the sea rose, and the minister whose strength lay not in his sinews suggested that they should offer up a prayer. The captain of the small crew answered most emphatically, "The wee ane can pray if he likes, but the big ane maun tak' an oar." There is nothing grim about that; it was probably said without any immediate appreciation of its exquisite humour; and very probably the ministers themselves did not see the joke until they were safe on dry land!

Much humour thus can hardly be called humorous in the modern sense of that expression. The root word 'humour' still bears with it the much broader meaning of an older day, while 'humorous' refers only to one particular kind of the many humours formerly supposed to influence the minds and actions of men. A man "in an ill humour" not infrequently exercises a most humorous effect on those who are brought in contact with him, but not in the sense which usually connects a noun and its derivative.

We may pass over the subject of unconscious humour, which does not enter into the domain of music; but we must say a few words about the element of incongruity, which in many instances is accepted as humour. And we shall find that most of the examples of the so-called "humorous" in music owe their effect to this incongruity. We shall also find that where the incongruous dominates the artistic element, the effect may be humorous but ceases to be art; where the artistic sense is not violated the humorous effect is fined down to vanishing point. It must be understood that the question here deals in the meantime only with music—so-called "absolute music"—not with music as accompaniment to words, programme, or scene. It is unnecessary to adduce examples of the first; an excellent example of the latter is the oboe solo in what seems to be meant to represent a village orchestra at some open air festival—in the third movement of the Pastoral Symphony.



Here it seems as if the composer wished to suggest a slight misunderstanding about the time on the part of the worthy oboist, probably the village barber, who misses his cue and enters on the second beat of the bar instead of the third beat of the previous bar, and so is

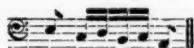
compelled to miss out a beat in the fourth bar. But the effect gained is so exquisite, the playing with the rhythm so altogether delightful that the artistic result obscures and even obliterates the humorous; and, looking on the passage as genuine music, we would be sorry if any officious bystander should step up to the oboist and, pulling his comb and scissors out of his shabby surtout, should beat him into the conformity of



A humorous scene on the stage has often had its humour heightened by appropriate music, and not infrequently the joke lies chiefly or altogether in the music; but inasmuch as the music itself cannot convey the idea, and is not in itself funny, we must exclude such examples from our consideration. One instance may be given. That genial humorist, our good friend the Mikado, devising proper treatment as punishment for various crimes, revels in the thought of a music-hall singer under the salutary influences of

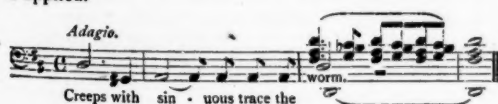
"Masses and Fugues and 'Ops,'
By Bach, interwoven with Spohr and Beethoven,
At classical Monday Pops."

At the mention of Bach's name the bassoon joyfully breaks into



The idea is very humorous, and the effect is made more laughter provoking in that the tones of the bassoon so easily lend themselves to buffoonery. But in the music itself there is nothing funny. The Gilbertian incongruity of ideas is only emphasized at this particular moment by highly illustrative means. The same passage from the same instrument at the same place in any of the other verses, would not be in the least funny.

Before tackling our subject proper, we may instance a few examples of what seems unconscious humour to us, because, from our different point of view, effects meant in all seriousness by earlier writers wear to us a most incongruous aspect. Instead of calling the result 'unconscious humour,' we ought to say that, unconsciously to the original intention of the composers, their efforts are humorous to us in their incongruity. Thus the fire which "mingled with the hail ran along the ground," rouses other feelings in us than the awe-inspiring. The frost chorus in Purcell's *King Arthur* is nearly as successful in raising a smile—it certainly does not induce in us a shivering fit. And even in these and similar passages we are largely at the mercy of the earnestness and artistic capacity of the interpreters, for Haydn's nimble stag, tawny lion, leaping tiger, prancing steed, etc., can be taken by good artists over the line which separates the effective from the ridiculous. The sinuous track of the worm at the end of the same passage must remain, to English audiences at least, on the other side of the line, chiefly perhaps because the word worm does not convey any picture to them of dragons in primeval slime, but only of the bloated rain-worm—the largest specimen of the brood to which in our language the term is applied.



Is it an unreasoning admiration for the greatest of all musicians which holds that Bach, greatly daring, achieves complete success in suggesting the actual cock-crow in the 'Matthew Passion'? The feat does not seem possible. What could be more ridiculous than the actual crowing of a cock in a spectacular representation of the scene? Yet it was an actual cock which crew, and no one finds anything inartistic in the verbal description of the scene, nor anything incongruous in the simple words

"And immediately the cock crew."

A cathedral singer, once asked why he omitted the vocal phrase



answered that he was afraid it was only ludicrous and would make the congregation laugh. Unlike most of his kind, he was open to a suggestion; he tried the effect next time the 'Passion' was given, and charmed both himself and his audience. It is, however, quite open to anyone to say that here the artistic sense of the composer has so dominated the realistic intention that the origin of the phrase does not occur to the average hearer; and that if this is pointed out to him he is apt to find the effect more ludicrous than is seemly in the circumstances. The attitude of religious writers and artists of Bach's time to the great drama, the realistic representation of a details, the sense of actuality which preachers, poets, painters, and composers sought to enlist in their commentaries on the Passion, and the personality which entered into their work, no less than the earnest devotional and artistic essences which went to make the great soul of Sebastian Bach, certainly raise the passage far above the even unconsciously humorous.

In seeking a definition of humour in music, with examples thereof taken from classical sources, we naturally turn first to Grove's Dictionary, which stands so near our hands. There we find an article devoted to "humorous music," and signed "F. C." Now if anyone could be a safe guide in this matter it is surely Frederic Corder, the musician who is so full of humour himself, and whose wide musical culture and sympathetic attitude must hold out every prospect of some definite light and leading. But he quotes some passages as being humorous or comic where other people see nothing of the sort, and he altogether denies the presence of humour in other compositions which writers like Schumann and Bülow have instanced as being essentially humorous, even excruciatingly funny.

The first example Mr. Corder gives us of humour in modern music is the imitation of birds in the Andante of the Pastoral Symphony! We have often heard the success or the wisdom of Beethoven's experiment hotly discussed, but that the effect is humorous, or intended to be humorous, is not a general impression. The next example given makes us rub our eyes. A Scotsman is said to see or to make a joke "wi' deeficulty"; he certainly often has occasion to wonder where his southern neighbours see anything to laugh at. And the "wrong entry of the horn in the 'Eroica' with its indignant suppression by the rest of the orchestra" is one of these occasions. Late in this article we have to refer to wrong entries of the horns, but it is surely very open to question, to put it mildly, whether this particular passage is a wrong entry, or in any way meant to be humorous. Perhaps we have lived ourselves into the idea that the effect is wonderful. Many excellent musicians of a

former day found it so intolerable that they made all kinds of suggestions—that Beethoven had forgotten the key of his horns, or forgot to direct a change of crook, etc. etc. A few musicians still consider that “someone has blundered,” but the majority look upon the passage as a remarkable stroke of a genius whose daring forced everything to its imperious purpose. Pages have been written about it, and extravaganzas and imaginary meanings disfigure many of the more enthusiastic of these; but in the hands of a first class orchestra under a great conductor, how surpassing all words is the effect! How much of this effect is due to our having been trained up to it—having lived into it—is a difficult, indeed an almost unanswerable question. That it is a “joke,” or that the joke is indignantly suppressed by the rest of the orchestra, as Mr. Corder affirms, is well-nigh incredible.

The same must be said of what he calls “a somewhat similar joke in the Ninth Symphony”—i.e. the drum notes at the beginning of the Scherzo. The movement is brimful of life and of living, humour (of a kind we have still to consider) is plentiful, but it would be dangerous to affirm there is any *fun* in a composition so Titanesque, and the drum notes make on many of us an impression far from jocular.

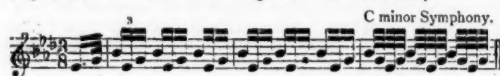
These examples are given in the article referred to as “humour expressed by sudden and unexpected contrasts of thought or language.” We may cordially accept every word except the first, and confessing that we see no joke in any one of them, exclude them from our inquiry.

The second heading is “Grotesque Exaggeration,” under which Mr. Corder has quoted from the Rondo of the Sonata in G major, Op. 31, No. 1:



just before the Presto. An examination of the passage will show each student how far he feels inclined to agree with—“Here in the coda the simple first phrase of the principal subject is tossed about, fast, slow, in the treble, in the bass, until it finally dies of exhaustion.”

An “equally delightful instance” of grotesque exaggeration is the return to the first subject in the E minor Sonata (Op. 90); and the last example under this head,



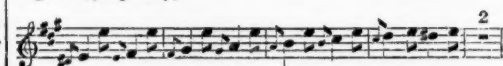
with the last thirteen bars of the same movement, shows, according to Mr. Corder, that Beethoven “does not fear, as a less consummate artist might, to weaken the impression of his most earnest and poetic thoughts by this momentary intrusion of the grotesque.” He is conscious of holding the reins of our emotions so firmly that he can compel our smiles or tears at any moment.

The third and last heading in Mr. Corder's article is “Burlesque,” under which he groups the conclusion of the C minor Symphony (!), as well as those of the Seventh and Eighth—“a sort of scoff at musical commonplaces evidently intended as a satire on the inferior composers of the day. . . .” Thackeray once tried to scoff at novelistic commonplaces, and intended to satirize the inferior writers of the day who found their inspiration and material in a certain most unworthy vein. The result was the somewhat poor “Catherine: a Story.”

But even had it been twenty times as good could we have forgiven Thackeray if he had made a coda to “The Newcomes,” “Esmond” or “Pendennis” out of the material for “Catherine”? Thackeray's humour is more successful, because it is kinder, in his Burlesques, but although he sometimes draws on the same happy vein in the course of his novels, he never makes the inconceivable blunder of working up a burlesque of some inferior school as the peroration of a serious situation.

Under this heading of burlesque, Mr. Corder cites “such eminently droll passages as the hurry-scurry of the double basses in the trio of the C minor Symphony . . . the *snorting* low notes for horn in the trio of No. 7,” etc. The two expressions in italics are sufficient to show how far removed is the point of view Mr. Corder takes from that of the majority of musicians. Indeed, such expressions as “eminently droll,” “intended to be the despair of doublebass players,” “taking his fun off the gentlemen in the orchestra,” “making elephants dance,” applied in some quarters to the passage from the C minor Scherzo, are just those which fill the earnest artistic soul with misgivings and cause us to curse the memory of the worthy men who contend for the honour of having been the first analytical programme writer!

We may leave Mr. Corder's article for the present with recording his impressions that the passage in the Eighth Symphony,

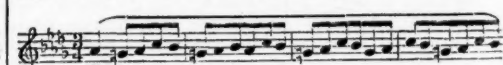


gives a “quaint suggestion of tuning up,” and that,



in the first Symphony, the “comical introduction” to the finale, is “so suggestive of an animal let out of a cage, trying first cautiously one step, then another, then bolting off at full speed.”

I once heard a clergyman (to whom an appreciative Home Board gave extended leaves for Continental stop-gaps) compare the beginning of Chopin's D flat waltz,



to a canary held by the legs, wildly fluttering its wings, until released, it soared into the ethereal blue. But while we are glad to find lay brothers (“amateurs,” as musicians call them) taking an intelligent interest in and making suggestive contributions to musical criticism, we must deprecate the idea of serious musical critics qualifying for summer charges abroad or for the post of analytical programme writer to the population of Great Britain as described by Carlyle. Next year's census will show a difference in the number of millions, but it is to be feared that the grimly humorous, the dyspeptic old Scotsman would still add “mostly fools.”

(To be concluded.)

WANTED, AN ENGLISH SCHOOL OF COMPOSITION.

I MUST begin with an apology. The title of this article is not mine, but a stereotyped heading of a hundred articles which have appeared in the Press during a hundred

years. Whenever a certain type of musical writer is short of ideas, he either asks if we are a musical nation, or else he advertises our lack of an English school of composition. Practically both articles are identical in subject matter. I do not mean to take the ordinary standpoint that we have no school of composition, but rather to suggest some idea as to what that school should be, and to a certain extent actually is. The folk-song enthusiast is of opinion that a modern native composer should base his work more or less on the folk-songs of this country. There is something fascinating in the idea. It is so complete, so logical. From the folk-song of the people sprang the gorgeous bloom of the native art-music; the imagination is pleased with the idea that so rare a flower should have sprung from so humble a seed. But ask a practical composer his opinion of folk-songs of these islands as a basis for composition. The Irish and Scotch had a music of their own, and I think it has been used quite sufficiently in modern composition. The English folk-songs, on the other hand, absolutely present no characteristics which the modern composer can seize hold of, and even Irish and Scotch folk-music does not lend itself very readily to incorporation with art-music, and it is of art-music we think when we speak of schools of composition. "But," says Count Tolstoy, and the general run of literary men follow his lead, "your art-music is for the few, the special classes; what is the value of an art which does not touch the great heart of humanity?" And how are you to touch that great heart, except through saying something it will understand, and what can it understand as well as its own folk-songs? That line of argument looks very pretty on paper; it can be made the basis of a very telling article in a weekly literary journal, the editor of which will probably congratulate himself on possessing such a broad-minded musical critic. But there is a practical fallacy in the argument. The fallacy is this: the absorption of folk-music in art-music must have been gradual, or the total result of a composition is the merest artificiality, no different from any other form of art-music: it is merely a variation on an original theme (as in Professor Stanford's immensely clever "Down Among the Dead Men"), or else it is an experiment in national rhythm (as in much modern Russian music, and in Dvorák's "From the New World" symphony). In neither case, I make bold to say, would these art products appeal either to the original English tavern frequenters or to the popular blithe negro of Kentucky. Either might possibly recognize half a phrase here and there as being something like the original tune, but for all intents and purposes the compositions would be uncompromising art-music to both. Now, would an Irish peasant know what to make of the use of his folk-songs in Professor Stanford's Irish symphony? Practically it comes to this: if the great heart of humanity is to be touched through folk-music, it would be much more efficacious to present the folk-songs in all their nakedness than to weave them up into art-music. The answer to this, in the Tolstoy vein, is that then art-music is foredoomed. But to this I cannot agree. It may not touch the hearts of peasants, but it does touch the hearts of those higher in the scale of human civilization, and to these folk-music has not so much reality as the most plain-sailing of art-music.

And if you turn to the great composers you will not find that folk-music has had much influence. You will not even find in the greatest of the masters that there is any decided national characteristic. In fact, I am afraid I must hurt the feelings of the literary gentlemen who discourse on nationality in art by dividing composers into two classes: (1) Those whose music is cosmopolitan,

and (2) those who are more or less national, either in their sentiment or in their use of folk-music. To the first the great men of this world belong, Bach, Handel, Mozart, Beethoven, and Wagner; and to the second class the smaller men, Haydn, Brahms, Chopin, Schumann, Tschai'kowsky, and Liszt. You may be astonished to find Schumann and Brahms in the second class, but they are so distinctly German that I cannot place them among the first flight, although Brahms in particular has written much fine cosmopolitan music. You may also be surprised to find Bach placed among those who were cosmopolitan, for it is generally said that he was the greatest of the Germans; but I may perhaps be allowed to view him as outside any class, and to refuse to accept him as purely German in sentiment or workmanship. Of course, with more obvious justice, I refuse to look on Mozart as a German composer, for he was much influenced by the Italian fashion of his day, as was Beethoven to a less extent. About Handel there is even less question, about Gluck scarcely more; and as for Wagner, when he wrote absolute music he was almost as German as Schumann or Brahms, but when he found himself in music-drama he was the most cosmopolitan of musicians. But I do not wish it to be understood that I refuse to recognize that the nationality of a composer of the first class comes out in his music. It does, I admit; but it is not folk-music nationality, but rather a question of a kind of basis of temperament. Beethoven could not have written a Berlioz symphony any more than the French composer could have composed the "Eroica" or the Ninth of Beethoven; but that national temperament is not what the literary man means when he speaks of the English lacking a school of composition. He has an idea that our salvation would be encompassed if only we had a distinctly English school based on distinctly English music. I have tried to show, by way of preface, that the greatest music is not founded on folk-songs or dances, and that even if it were, the folk-music of our own land does not lend itself to art-music, and, moreover, that folk-music when incorporated with art-music is a purely artificial product appealing only to the art connoisseur. In considering the question of an English music, we must therefore wave aside all the folk-song argument as so much telling but empty rhetoric. What we have to consider is, Has our English music hitherto been national in the character of its sentiment? And that leads me to my main thesis.

It is usual to say of English music that its bright days ended with Purcell, and that then, after an interregnum, came the worship of the foreigner. But as Purcell was much influenced by the Italian vogue of his day I cannot see that we ought to look upon him as the last of the British school, but rather as a beginning, which, from various causes, was not followed up. Handel is supposed to have caught the British sentiment, but his music is Italian Germanized, and in no way has this great composer, who has had more effect on English music than any one composer, made use of English folk idioms. He was cosmopolitan, but a German cosmopolitan. That is to say, with all his Italian flourishes and graces, he had a solid breadth of temperament which appealed to us. The next great influence on English music was that of Mendelssohn, and after him that of Bach. The Mendelssohn fever was a natural reaction from the pseudo-Handelian heaviness, just as the worship of Schumann, and after him of Brahms, was a reaction from the Mendelssohnian fever. It is all very well for the cheap cynic of to-day to laugh and sneer at Mendelssohn (I have done it myself in my salad days), but it could easily be proved that the Mendelssohn influence was the saving

of English music. It was carried much too far I admit; the fever had to run its course; but, as a matter of fact, the master's bright, melodious style was needed as an antidote to an anti-English heaviness which was creeping over the land. It resulted, at any rate, in producing a Sterndale Bennett and an Arthur Sullivan, two composers who in open-air freshness, buoyancy of spirit, and gay sanity do, at least, represent one side of the English character. For it cannot be too often asserted that we are not really sympathetic to German reflectiveness. We are a nation of impulse and action, and even in the conduct of our matter-of-fact affairs we show a quite reprehensible want of scientific method. But, as the Americans would say, we get there all the same. And the unfortunate aspect of English music has been that, after Mendelssohn, the idol of our most talented composer has been Brahms, the most German of all composers. As Mr. James Huneker has said in his extremely clever collection of essays, "Mezzotints in Modern Music," Brahms "worked slowly, he produced slowly, and, being of the contemplative rather than the active dramatic type, he incurred the reproach of being phlegmatic, Teutonic, heavy, and thick." Mr. Huneker goes on to say that there is enough sediment in his collected works to give the colour of truth to this allegation, "but from the richness and the cloudiness of the ferment is thrown off the finest wine." Precisely; but that wine is the wine of genius, which we all recognize and love in Brahms, only, unfortunately, the recipe for its production is not known. Our composers took Brahms, and what they could imitate they did; and the result has been that for a whole generation or longer our composers have been vinting only the Brahms sediment. They have even made a cult of lethargy, harshness, and dulness—qualities which are absolutely un-English; so un-English, in fact, that of all the older living composers Sir Arthur Sullivan is the only one who has really reflected the English spirit. The reaction has come again, and now it is not Brahms but Tschaiikowsky and Dvorák, two very nationalistic composers, who are influencing our younger men. (I have purposely left out Wagner, for his music has taken a long while to get itself assimilated, and from the fact that he wrote musical dramas and not absolute music has not had quite as much influence, in my opinion, as is generally supposed.) But the Tschaiikowsky sentiment is almost as un-English as the Brahms sentiment. The more morbid and pessimistic moods of the Russian composer certainly are; but there was another side to him, and that (spirit, go, picturesqueness, and imagination) is more like the Celtic national spirit (and most of our composers are Celts) than is the heavy, solid, almost phlegmatic self-restraint of Brahms and Germans generally. Personally I would place Brahms far higher in the scale, both as a man and as a composer, than Tschaiikowsky; but it does not follow that this great man is necessarily the best guide or has the best influence. You can assimilate Tschaiikowsky's technique without copying his moods; but you cannot flatter Brahms most sincerely without plagiarising his moods, which, as Herr Weingartner has said, is worse than borrowing his themes. And it is the same with Wagner. No composer has succeeded in gaining the Wagner technique, but many have copied his mannerisms and his moods. But, apart from this, Tschaiikowsky has appealed to English composers because there is a deal of directness and action in his music as well as sentiment. And Dvorák has had his influence, too; because he, as well as Tschaiikowsky, has something akin to the English temperament. And what is the English temperament? If one could answer that, one could define

what the English school of music should be. Perhaps we may get an idea of it by saying what it is not. It is not, then, philosophic; it is not sensual; it is not always on the look out for profundities; it is not hysterically dramatic; it is not morbidly sensitive; and, above all, it dislikes pose. On the positive side it has a strange practical poetry, a worship of open-air sanity, a rather homely sentimentality, and an untiring vigour. Also, there is the touch of melancholy which comes from our Celtic strain. The older school of composers, notably Sir Hubert Parry and Professor Stanford, seem to have quite represented the English spirit in many ways; but, unfortunately, they came under the spell of Brahms, himself a sane open-air nature, but pre-eminently a German of the Germans. The mixture has not been quite successful; and mainly this has been so on the technical side. Sir Hubert Parry's symphonic variations are a case in point. In feeling, in thematic material, in spirit, they are full of salt air; but the treatment, and especially the scoring, is too Brahms-like and muddy. And are there any composers who more truly represent the English genius? My answer, in spite of the wallings of the literary man, is a decided affirmative. Professor Stanford's "Revenge," parts of his "Irish" and "L'Allegro ed il Pensieroso" symphonies, his *Shamus O'Brien*, and parts of his patriotic cantatas breathe a true British spirit, and would altogether if not obscured by the shadow of Brahms. Sir Alexander Mackenzie, before he took to writing lengthy oratorios, and since he has given that up, has also composed music which could not have been written by any foreigner. And the younger school is most promising. Only the other day I heard Mr. W. H. Bell's "Walt Whitman" symphony, a work which, in spite of its Tschaiikowsky influence, has a fine open-air British spirit. My point is that the English school must not be expected to have very marked national characteristics from a purely musical point of view, because there has not been a very rich mine of folk-songs to work, and, above all, if it is to be representative of the nation, it must be cosmopolitan; for, as I pointed out in these columns a couple of years ago, we are not a stay-at-home nation. But what we may reasonably ask of it is that it should not copy the lethargic reflectiveness of the pure German spirit, that it should not ape the hysterical alternations of melancholy and gaiety to be found in Russian music, and that it should just as firmly shun the sentimental and sensual prettiness of the French school. We can learn something from all, and yet be true to ourselves; and that is exactly what is happening to English music (I do not use the adjective "English" in a limited geographical sense). If it be allowed that, coupled with the English spirit, a certain cosmopolitanism characteristic of a great colonizing people, must be accepted as part of the national genius, my final argument that an English school does exist shall take the form of a mere list of names: Sterndale Bennett, Sullivan, Clay, Stanford, Parry, Mackenzie, Edward German, Cowen, Elgar, Coleridge-Taylor, Percy Pitt, and W. H. Bell. To these I could add several other names, especially of young composers. Think of what these men have done, and you cannot refuse to admit that a vital English school of composition does exist, and gives every promise of even better work in the future.

EDWARD A. BAUGHAN.

LETTER FROM LEIPZIG.

FROM among the innumerable extra concerts stands out prominently the one given by the Teachers' Vocal Union of Leipzig, which, under the direction of Capellmeister Hans Sitt, has

developed into one of the most important male choirs of Leipzig. This time also it offered proof of its exceptional qualifications, in that it triumphantly overcame the difficulties of the two great choruses, "Das Meer," by W. de Haan, and "Seemann's Heimfahrt," by Jos. Schwartz. It is a pity that it had not undertaken worthier tasks! Both composers are on a wrong tack, for they no longer write what is beautiful, but only what is difficult, and what really ought to be entrusted to instruments, not to the human voice. Hegar already went too far in his later compositions; his successors, however, have gone still farther. Again, the chorus of Peter Cornelius is heavy and bombastic, but Schumann's "Abendlied" rejoiced one's heart, and so also did the folk song "Wenn ich ein Vöglein wär." The young violinist, Fritz Kreisler, from Vienna, who recently, on the occasion of his first appearance here at Leipzig attracted notice, played Viextemps' Concerto in F sharp minor, an Adagio by Bach, and Paganini's "Non più mesta," and again obtained great success. His technique is something stupendous, and his mode of interpretation most elegant. Frä. Woltereck, from Hanover, is a refined singer, and her voice (contralto), if not great, is at any rate sympathetic. She was heard to advantage in songs by Beethoven, Schubert, Schumann, Brahms, Reinecke, and Meyer-Stolzenau; Reinecke's Low-German *Kinderlied* "Still min Hanne" proved so successful that it was vigorously encored.

At the seventeenth Gewandhaus concert, two soloists quite unknown to Leipzig made their appearance, the tenor, Dr. Raoul Walter, and the Petersburg 'cellist, Alexander Wiersbilowicz. In an aria from Mozart's "Cosi fan tutti," and in a series of *Lieder* from Schumann's "Dichterliebe," the former, by his delicate renderings full of warm feeling, revealed himself as an artist of sterling merit. The 'cellist of the evening also achieved great success in two movements from Davidoff's Concerto in E minor, and in an air by Bach (which was recently given at the fifteenth concert in its original form), yet it seemed to us as if a feeling of courtesy prompted the applause bestowed on the artist who had come in haste from a distance; anyhow, in Russia he is looked upon as a 'cellist of the highest rank. He plays *cantilene* passages with much expression, but his technique is not perfectly even, and his tone not free from a certain harshness. The orchestral works were the "Euryanthe" Overture and Volkmann's Symphony in D minor. At the 18th concert, Franz v. Holstein's overture, "Frau-Aventure," scored by Albert Dietrich, and Berlioz's Overture to *Benvenuto Cellini*, offered strange contrast. The former is a pleasing, though modest work, the latter pretentious to a degree, yet without any greater claim to originality than the other. The public was unable to perceive the merit of the Holstein, and dismissed it with a *succès d'estime*, whereas it was taken in by the brilliant scoring of the Berlioz music. The C major Symphony of Schumann naturally formed the crown of the evening. The Adagio unfortunately suffered through dragging of the tempo. Herr Siloti played the Grieg Concerto and Schubert's "Wanderer" Fantasia, as arranged by Liszt. He was not at his best; we have heard him, on a previous occasion, give a finer rendering of the latter work. Peter Cornelius's *Barbier von Bagdad*, Bizet's "Roma," and Beethoven's C minor Symphony were performed at the nineteenth Gewandhaus concert. Frau Gutheil-Schoder also sang "Die Kraft versagt," from Goetz's "Taming of the Shrew," and *Lieder* by Gutheil, Schumann, Brahms, and Weingartner. The lady has repeatedly appeared here as "guest," at the opera house, and as a dramatic vocalist quickly became a favourite with our public. She is not quite so much at home on the platform as on the stage, yet her success was most gratifying. With regard to the orchestral music, we note with satisfaction that Herr Nikisch has renounced his former method of spoiling the first movement of the Symphony by all kinds of changes of tempo, without rhyme or reason; he took it at a plain, healthy, uniform tempo, as it was formerly the custom to play it, and as it ought to be given. We greet with joy this return to what is right. The tempo of the third movement was, however, too slow, and the effect of the music thereby somewhat marred.

The programme of the twentieth Gewandhaus concert was not well arranged: from beginning to end there was nothing but orchestral and fiddle music; neither song nor pianoforte

solo offered relief to this monotonous tone stream. First came Brahms's Symphony in C minor (the fourth Brahms's Symphony during this winter season), and the only exception that could be taken to the performance was the too frequent *tempo rubato*. Next came M. Emile Sauret with Dvorák's Concerto in A minor, which he played in masterful style. The Episode from Lenau's "Faust," "Der Tanz in der Dorfschänke" (Mephisto-Walzer) by Liszt, met with about as unpleasant a reception as is possible to an art work: the public laughed. Sauret's second solo was Raff's "Liebesfee," while Reinecke's Overture to the opera *König Minfred* brought the concert to a close. With the exception of Liszt's Mephisto-Walzer, all the numbers met with a brilliant reception from the public. Of the trial concerts at the Conservatorium held every year about this time, already seven have taken place, and we shall have something to say about them in our next notice.

LETTER FROM ZÜRICH.

THE charming Swiss city on the Limmat makes good its reputation in brilliant fashion, even at this fag end of the season, as a musical town *par excellence*. After the well-known violin virtuoso and quartet leader, J. Hubay, from Budapest, "came, saw, and conquered," according to his wont, the greatest of all, Josef Joachim, who won a magnificent triumph with Beethoven's Concerto in D, Bach's in A minor, and Schumann's "Phantasie," from a crowded audience in the splendid "Tonhalle," which, both architecturally and decoratively, is probably equal to any concert-hall in Europe. The technical perfection maintained by the nearly septuagenarian artist, without a flaw in the intonation in the rendering of these difficult works, and of some unaccompanied Bach solos given as *encores*, is indeed nothing short of marvellous. Schumann's "Phantasie," which he generally plays with pianoforte only, derived considerable charm from the orchestral accompaniment, and fully justified the violinist's predilection for the piece *per se*, quite apart from his feelings of personal affection and reverence for the great composer, by whom he was honoured as a youth with the dedication of the work.

The "Tonhalle" Society, to whom musical Zürich was indebted for this exquisite artistic treat, announces four "Grand Popular Symphony Concerts," with well-selected programmes and with a band of over eighty instrumentalists under the baton of the well-known conductor and composer Friedrich Hegar.

Extraordinary activity is displayed by the management of the opera at the beautiful new Town Theatre, a series of classical and modern operas having just been followed by the *première* of Siegfried Wagner's *Bärenhäuter*.

But by far the most important event, and at the same time a grand artistic feast of the Directorate at the close of the season, will be a complete Wagner cycle including the whole of the master's operas from *Rienzi* to the *Götterdämmerung*, with the assistance of some of the Bayreuth celebrities—MM. Burgstaller, Gehäuser, Liban, Nebe, and Schramm—which is to extend from Monday the 2nd to Monday the 30th of April, an event which gains considerably enhanced interest in this country, the scene of the genesis of a large portion of those great works, and which should draw crowds from all parts. J. B. [K.]

OUR MUSIC PAGES.

"WHEN Love began" is the title of a song translated from a Tuscan Folksong by John Addington Symonds, and set to music by Maude Valérie White. Love, of course, began at the beginning of the world, but the love of which the poet speaks in his poem is that which sprang up "between us two" in the month of May, when "the roses in the close were gay." For a simple romantic tale of this kind, a light, pleasing melody and a dainty pianoforte accompaniment are all that is necessary, and these the talented composer has provided.

Reviews of New Music and New Editions.

Two Sonatinas for the Pianoforte. By ARNOLD KRUG. Op. 93, No. 1 in F major; No. 2 in G major. (Edition Nos. 6214A and 6214B; each, net, 1s.) London: Augener & Co.

WITH regard to composition, Haydn is reported to have said, "The whole art consists in taking up a subject and pursuing it." The old master was right enough so far as he himself was concerned, but some composers cannot invent subjects, or, if found, cannot develop them. Then again, there is the difficulty of pursuing a subject only to a very moderate extent, and yet of imparting interest to the music: a difficulty against which Haydn had not to contend, for, although his sonatas and symphonies are not in any way long-winded, they exceed the modest limits of a sonatina. The composer of the two little works under notice has for his first movements thematic matter singularly characteristic, attractive, and well contrasted. Then in the first sonata there is a fresh, dainty *Menuetto*, and in the second an *Intermezzo* of somewhat pensive and, at times, even wayward character. The finales in both numbers are bright and busy; the one in the second sonata is particularly happy in its sparkling principal theme, its varied rhythm, and its modest yet effective development section.

Progressive Sonatinas for Pianoforte, leading from Clementi's first Sonatina in C major up to the difficulty of Beethoven's Sonatina, Op. 49, No. 2 in G major. Arranged, partly composed, and fingered by CORNELIUS GURLITT. Second Series, Nos. 13-24. London: Augener & Co.

WITH exception of the last number, all the sonatinas in this collection are by composers who lived, as they say of the king and queen in fairy tales, a long time ago. Time, however, does not spoil good music—nay, improves it, or rather us, in that we are better able, through familiarity, to appreciate its merits. These sonatinas of Wanhal, Steibelt, Clementi, Dussek, and others, are, it is true, small in comparison with the sonatas of Haydn, Mozart, and Beethoven, and time can scarcely be said to have unfolded hidden depths in the music, yet it has certainly shown that they are made of stuff which will endure; on the surface they may be simple, but simplicity does not in their case mean superficiality. The last number is by C. Gurlitt, the veteran composer, who has just been celebrating his eightieth birthday. His sonatina consists of a *Moderato* of fresh, pleasing character, a light *Allegretto*, and an *Andantino*, the last the longest of the three sections, and, we may add, the most important. This second series has Continental fingering, and, as in the earlier one, the type is large and beautiful clear.

Twelve Studies for the Pianoforte. By S. THALBERG. Op. 26. Books 1 and 2. (Edition Nos. 8454A and 8454B; price, net, 1s. each.) London: Augener & Co.

SIXTY years ago there were then, as there are now, many celebrated pianists, two of whom stood out with special prominence: the one was Thalberg, the other Liszt. Through his personal acquaintance with Chopin and especially Wagner, through his manifold writings, through many romantic incidents in his life, and through many devoted pupils, among whom the late Mr. Walter Bache was certainly one of the most zealous, the name of

the latter has been kept before the public, whereas that of the former has almost faded from view. Then, again, Liszt's "Rhapsodies Hongroises," his *Don Juan* Fantasia, his transcription of Schubert's "Erlkönig," his Paganini "Campanella" Etude form part of the *répertoire* of every great pianist. Thalberg's music, on the other hand, occupies a very small place on pianoforte recital programmes; its appearances are, indeed, few and far between. The difference in the character of the music doubtless explains to a great extent the favour shown to the one; there is a glow, an enthusiasm, in Liszt which one does not find in Thalberg. Liszt's aims and ideals were loftier than those of his rival, and if, in the opinion of some, his ambition at times exceeded his creative gift, there is in his music a reflection of the spirit to which it owes its birth. Thalberg strikes us principally as a pianist-composer. As a writer for that instrument, however, he displayed skill of the highest order; hence the special interest which attaches to the twelve studies under notice. Every note, every passage, every position has been carefully thought out, so that to practise them is a real pleasure, and at the same time an immense profit. While admitting that in writing them technique was perhaps Thalberg's chief consideration, it must not for a moment be imagined that the music is merely mechanical, and therefore dry. Even No. 1, with its special training for the weak fingers of both hands, has points of harmonic interest; while throughout No. 3—a study which, by the way, reminds one of Henselt—runs a smooth, flowing melody. A few of the numbers have names—"La Rouette," "Babillarde," "Ondine." Some have been fingered by E. Pauer, some by Otto Thümer, two safe, conscientious, and capable editors.

Brilliant Transcriptions of German Songs for the Piano. Wohin? (Whither?) By SCHUBERT. Transcribed by F. Liszt. Revised, phrased, and fingered by O. Thümer. London: Augener & Co.

LISZT wrote a large number of transcriptions of songs by Beethoven, Schubert, Schumann, Mendelssohn, and other composers, and in work of this kind he excelled: his "Erlkönig" transcription is certainly a masterpiece. If a pianist merely borrows a beautiful melody on which to build variations of a showy, flashy kind, such as in the days of Herz and others were common enough, the melody no doubt suffers—in some cases, indeed, it is almost smothered. Liszt may now and then have yielded a little too much to the spirit of virtuosity which was so strong in him; but in a large number of instances, among which we include the piece under notice, he tried to exhibit to the best advantage the music he was arranging for the pianoforte. Some of his transcriptions are only possible to pianists of the higher development school; others, such as "Wohin?" are within the means of ordinary players.

Ballet Music from "Le Prophète." By G. MEYERBEER. Transcribed for Pianoforte Duet by E. Pauer. (Edition No. 6944; price, net, 1s. 6d.) London: Augener & Co.

WE recently called attention to this ballet music arranged for piano solo, and it seems scarcely necessary to add that, whatever skill was displayed in that arrangement, four hands can accomplish more than two; so that whenever two players are to hand, which is not always the case, the duet form would be probably preferred. There is no more agreeable way of making music, provided, of course, that the players have fair technique and can keep good time.

WHEN LOVE BEGAN. SONG.

Translated from a Tuscan Folksong by

John Addington Symonds.

Music by

MAUDE VALÉRIE WHITE.

Allegro leggiero. *leggiero*

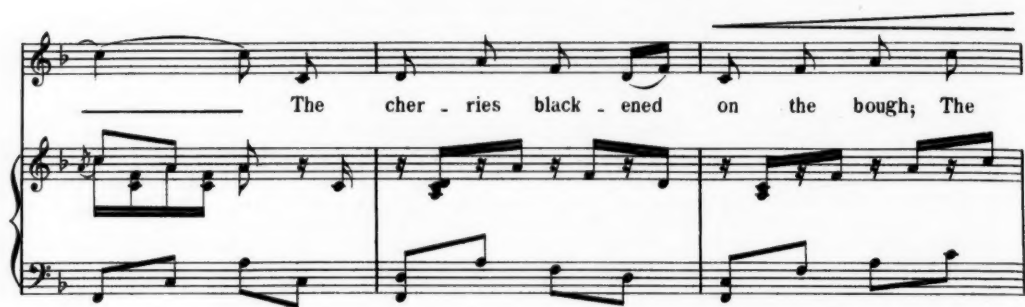
VOICE. If

PIANO. *L.H.* *L.H.*

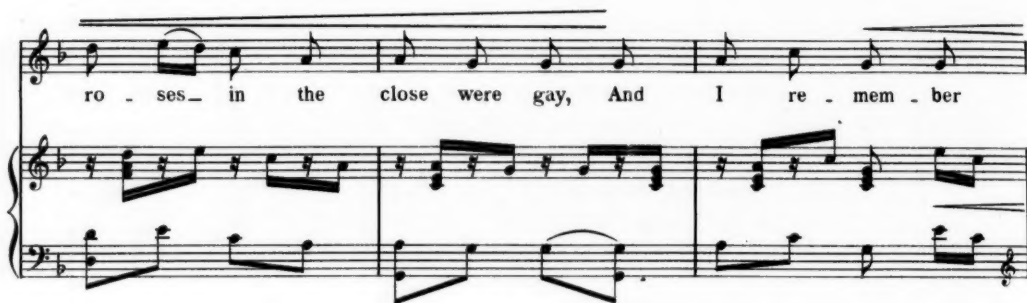
con grazia

I re - mem - ber, - it was May When love be - gan be -

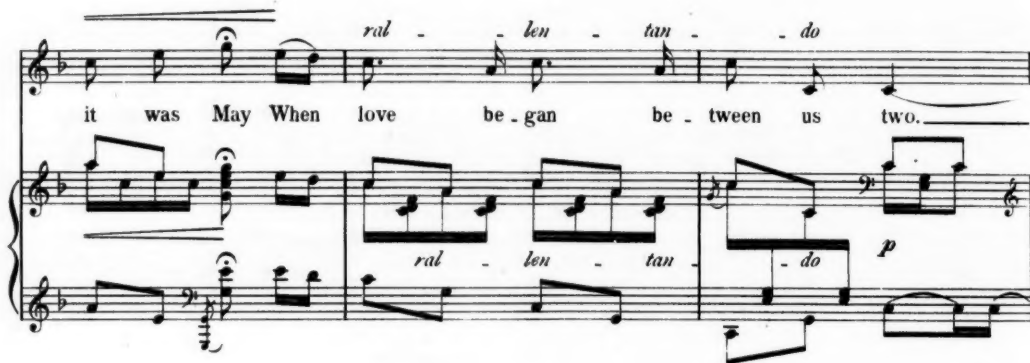
tween us two, The ro - ses in the close — were gay, —



The cher - ries black - ened on the bough; The



ro - ses - in the close were gay, And I re - mem - ber



it was May When love be - gan be - tween us two.

ral - len - tan - do

p



a tempo

The ve - ry mo - ment that we met,

That mo - ment love be - gan to beat, And

I re - mem - ber - it was May When love - be - gan - be -

tween us two; The - cher - ries black - ened on the

bough, The ro - ses in the close were gay; The

rit.

cher - ries black - ened — on — the — bough, And

rit.

a tempo
p leggierissimo

I re - mem - ber — it was May When love be - gan be -

a tempo
p leggierissimo

con grazia, poco rall.

colla voce

tween us two!

L.H.

a tempo

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Cecilia. A Collection of Organ Pieces in Diverse Styles. Book LX. Edited by E. H. TURPIN. (Edition No. 5860; price, net, 1s.) London: Augener & Co.

THIS number contains Mozart's Fantasia and Fugue in F minor, originally written for a mechanical organ. This fine work was composed in 1791, and we can pretty well judge what the composer thought of it in its mechanical organ form from a remark of his in a letter concerning the *Adagio* and *Allegro* in F minor and major which he wrote in the preceding year for the same or a similar instrument. Mozart says that he is working most unwillingly and slowly at the *Adagio* for the clock-maker, and adds, "If it were a great clock, and if the thing sounded like an organ, I should be delighted; it consists, however, merely of small pipes, which sound to me altogether childish." The short but dignified *Adagio* leads to a fugue theme of which the earnest character betokens something of importance. After exposition and some clever developments, a bold enharmonic modulation leads to the key of F sharp minor and to the *Adagio* section, which, with slight modification, is repeated; at the third bar the composer, however, returns, as suddenly as he left it, to the key of F minor. Then follows a lovely, peaceful *Andante* in the key of the relative major, after which, and without break, comes again the *Adagio* section, commencing in A flat, and ending on the dominant of F minor. Mozart then further develops his fugue theme, displaying masterly skill and inspiration; as a specimen of the former we may note the fine stretto near the close.

Andante et Scherzo Capriccioso pour le Violon avec accompagnement du Piano. Par FERDINAND DAVID. Op. 16. Revu, avec indications précises pour l'enseignement, par Ernst Heim. (Edition No. 7348; price, net, 1s.) London: Augener & Co.

FERDINAND DAVID in his day was a notable violinist; his merit and his services at the Leipzig Gewandhaus concerts were fully appreciated by Mendelssohn, while the latter was director of those concerts. As with Spohr, or Molique, so with David, a violinist feels himself in perfectly safe hands; in the hands of one, indeed, who knew all the resources of his instrument, and who therefore thoroughly understood the best way of expressing his thoughts. The *Andante* in the key of D is quiet and flowing; the *Scherzo*, on the other hand, in the key of D minor, full of life and brilliancy. There is, of course, much to interest in the music, merely from a technical point of view; as practice, therefore, it cannot fail to prove exceedingly attractive.

Légende pour le Violon avec accompagnement du Piano. Par ALFRED MOFFAT. London: Augener & Co.

NOTWITHSTANDING what poets or people say, there is much in a name. "Légende" is certainly indefinite, but for that very reason effective. It leaves a wide scope to the imagination; only the mood or moods of the music have to be kept carefully in view. In the piece before us we have first a quiet, expressive theme in the key of G minor, one which seems to tell of some hidden sorrow, though not of deep, painful character. The middle section commencing in the tonic major offers contrast, yet as the mourning was not deep, neither is the mirth jubilant. The opening theme returns in due course, and the coda ending softly in major, suggests a happier frame of mind. The piece is short, and the parts for both instruments easy.

Six Morceaux Caractéristiques pour Violon et Piano. Par B. MOLIQUE. Op. 41. (Edition No. 11652; price, net, 1s.) London: Augener & Co.

WITH some composers "pour violon et piano" turns out to mean a very showy part for the former and a very humble one for the latter instrument; composers of this kind are naturally violinists, who look upon the piano merely as an accompanying instrument, and who, perhaps, have little practical knowledge as to how to write for it. Molique was a sound and accomplished musician, and wrote real concertante pieces. Of the six under notice, No. 1 opens with a quiet, expressive theme in E minor, followed by one still more impassioned in the key of the relative major; the principal melody returns in due course, and the movement ends with a soft coda. No. 2 is practically a *Lied ohne Worte* of soft, flowing character. No. 3 an *Allegro vivace*, full of effective points of imitation between the two instruments; in one place, indeed, there is strict canonic imitation at the 12th for four bars. No. 4 is in *scherzando* style. Nos. 5 and 6 are both *allegretto* movements, the first comparatively quiet, the second frolicsome.

Trio for Two Violins and Viola, Op. 112. By RICHARD HOFMANN. (Edition No. 5323; price, net, 2s.) London: Augener & Co.

THE opening movement of this work is an *Allegro risoluto* in the easy key of G major. The term "*risoluto*" does not, of course, apply to the whole of the movement, for music without contrast would, however fine, become monotonous; accordingly, the first theme marks a resolute, but the second, in the orthodox dominant key, a quieter mood. The *Andante* which follows is of soft, expressive character. Then we have a crisp little *Scherzo* in G minor, with a soft middle section in the key of the major submediant, and finally an *Allegro giocoso* in which may be traced something of the resolution of the opening movement; the concluding bars of the first section distinctly recall, indeed, the theme at the commencement of the trio. The music is written in a simple, pleasing style.

Concerts.

PHILHARMONIC SOCIETY.

THE eighty-eighth season of this society commenced on March 8th, at Queen's Hall; Mr. Cowen, who again officiated as conductor, receiving a warm welcome. Beethoven's E flat Concerto was played by Madame Carreno with fine effect, and at the close the audience tried, though in vain, to obtain a solo by way of encore. The finale to *Die Walküre* introduced Miss Esther Palliser as Brünnhilde, and Mr. Andrew Blackas Wotan. Credit may be given to the vocalists, but, of course, concert-room performances of such excerpts inevitably suffer by comparison with renderings on the stage. An overture by Mr. Otto Manns, nephew of the popular Crystal Palace conductor, displayed much technical skill and command of orchestral resources. Occasional echoes of Wagner were remarked in the overture, which was favourably greeted. Tchaikowsky's Pathetic Symphony concluded the programme. At the second concert, March 21st, Wagner's *Faust* overture, Beethoven's "Eroica" symphony, and Mr. Granville Bantock's orchestral scena "Jaga Naut," given for the first time at these concerts, were the orchestral features. Rubinstein's D minor Pianoforte Concerto was ably rendered by M. Frederick Lamond, and the Russian tenor, M. Arens, sang the scena and aria, "Durch die Wälder," from *Der Freischütz*. The orchestral performances under Mr. Cowen's baton were excellent.

THE POPULAR CONCERTS.

THE short Monday series commenced on March 5th with a strong programme, including the sextet of Brahms, in B flat; Beethoven's Pianoforte Trio in D major, and one of Bach's Violin Concertos, played extremely well by Mr. Kruse. Mr. Leonard Borwick somewhat disappointed his admirers by not performing a more elaborate work than Mendelssohn's Prelude and Fugue in E minor. On the previous Saturday, Herr Halir led in satisfactory manner Beethoven's F minor quartet; Miss Fanny Davies played three preludes of Chopin, and joined Herr Hugo Becker in the F major sonata of Brahms. Herr Halir gave as his solo Spohr's "Dramatic Concerto," in capital style. Mrs. Hutchinson was the vocalist.

March 19th was a record day in the annals of these concerts, as the 1,500th concert was given on that occasion, and Mr. Arthur Chappell secured the services of M. Ysaye and Mr. Schönberger, who appeared also on the previous Saturday afternoon. The admirable Belgian violinist led Beethoven's so-called "Harp" quartet, assisted by Messrs. Inwards, Gibson and Ludwig, and as a solo, M. Ysaye gave an interesting suite of Viextemps in splendid style, and for an encore two unaccompanied movements from a Bach Suite. Mr. Schönberger played with skill and effect the rarely heard Polonaise-Fantaisie of Chopin, and joined Messrs. Ysaye, Gibson and Ludwig in the quartet of Saint-Saëns in B flat, Op. 41. Miss Elsie Mackenzie was the vocalist.

CRYSTAL PALACE CONCERTS.

At the concert of March 3rd a new symphony by Mr. Josef C. Holbrooke, a young student of the Royal Academy of Music, was produced. It was suggested by Edgar Allan Poe's popular poem, "The Raven"—rather a sombre subject for musical illustration. Mr. Holbrooke had evidently been inspired by Wagner, but the gloom of the theme he had chosen caused his symphony to be received somewhat coldly. Mr. César Thomson gave a capital performance of the Violin Concerto of Brahms, the slow movement being particularly well rendered. Mr. Kennerley Rumford gave the "Four Serious Songs" of Brahms, and Mendelssohn's "Italian" Symphony concluded the concert.

Mr. William Henry Bell's symphony, suggested by the poems of Walt Whitman, the well-known American author, was produced at the Crystal Palace on March 10th. The second movement was omitted, and this was to be regretted, since the portion not performed was said to be the most important part of the symphony. The composer was warmly greeted at the close of a work which reveals considerable capacity, only requiring to be disciplined. Mr. Waddington Cooke, who some years ago was known as an excellent accompanist, on this occasion played Grieg's Concerto in A minor with genuine success. Miss Lillian Blauvelt was the vocalist, and the *Meistersinger* Prelude was included in the programme. A concerto in A minor for the violoncello, by Volkmann, well performed by Herr J. Klengel, was the novelty on March 17th.

QUEEN'S HALL SYMPHONY CONCERTS.

THE last of the series was given on March 10th, the audience being so large that Mr. Newman announced another concert on March 24th, with a military programme including Tchaikowsky's overture "1812," Sir A. C. Mackenzie's "Britannia" Overture, Beethoven's "Eroica" Symphony, and Elgar's "Triumphal March." At the concert of the 10th Herr Zwintscher reappeared and played Beethoven's E flat Concerto. His best effort was in the final movement, and being encored, he responded with Chopin's Prelude in D minor. Mr. Frangcon Davies, who has recently met with great success in Germany, was the vocalist.

HERR ROSENTHAL'S FINAL RECITAL.

THE recital of this famous pianist on March 9th commenced with Beethoven's sonata "Les Adieux, l'Absence, et le Retour." He also gave a magnificent rendering of Schumann's "Carnaval," which few had ever heard played so finely. His interpretation of some Chopin pieces also pleased greatly. Although

somewhat disturbed by the excitement caused by the Queen's visit to London, Herr Rosenthal was heard at his best. His own arrangement of "Rhapsodies Hongroises," by Liszt, was a truly wonderful display of technical mastery and brilliancy of style.

MADAME CARRENO'S RECITAL.

THE whole of this talented pianist's programme was devoted to Beethoven, and as she plays the music of the great master far better than most lady pianists, the recital was decidedly interesting. There were no fewer than four sonatas—Op. 27, Nos. 1 and 2, the "Waldstein" and the "Appassionata." Although one may not altogether agree with Madame Carreno's readings of these familiar works, it is impossible not to be strongly impressed by her intelligent conception and sympathetic delivery of the music.

ROYAL COLLEGE OF MUSIC.

THE public concert of the Royal College on March 15th was conducted by Sir Hubert Parry, Dr. Stanford being unwell. The orchestra played the charming Serenade of Brahms in D and Schumann's *Manfred* Overture. Miss Muriel Foster sang Mr. Elgar's "Sea Pictures," originally written for Miss Butt, and Mr. William Scott performed Beethoven's G major Concerto gracefully, but greater vigour and breadth would have been welcome.

MISCELLANEOUS MUSICAL ITEMS.

MESSRS. Leonard Borwick and Plunket Greene gave another pianoforte and song recital on March 9th with their customary success. Mr. Greene was heard in vocal music of various schools, and Mr. Borwick played Beethoven's Sonata, Op. 111, in C minor, and pieces of Handel, Mozart, Chopin, and Brahms.—Madame Melba contradicts from Monte Carlo the absurd rumour that she was about to marry Dr. Joachim.—M. Paderewski has abandoned his Mexican tour in order to appear in London this season. He will be welcome.—Mr. Newman's London Musical Festival this year will consist of six concerts between April 30th and May 5th. The combined Lamoureux and Queen's Hall orchestras will perform at each concert.—St. Patrick's Day was duly commemorated in London. Many Irish songs were introduced into the London Ballad Concert at Queen's Hall, at Mr. William Carter's annual Irish Festival Concert at Queen's Hall, and at Messrs. Chappell's Irish Ballad Concert at Exeter Hall. At all three entertainments the "Wearing of the Green" formed, of course, a prominent feature.

Musical Notes.

Berlin.—The one-act music drama, *Kain*, by Eugen d'Albert, given at the Royal Opera, is, on the whole, rather weak, both in musical invention and dramatic expression, although there are some fine effects in the score, and the orchestration is brilliant. Chief honours fell to the tenor Grüning, as Abel. The text by Heinrich Bulthaupt, after Byron, is philosophical rather than biblical. Because the optimist Abel will not become a pessimist like Kain, he is slain by the latter. There seems scarcely sufficient reason for killing a man because he declines *Schopenhauer*.—At the Theater des Westens, Arnold Mendelssohn's *Bärenhäuter* was given for the first time. According to a correspondence published in the musical press some time ago, it appeared that, in spite of Siegfried Wagner's formal denial, the text in question was first thought of and sketched after Grimm's fairy story by Mendelssohn, whose score is in every respect considered superior to young Wagner's. The choruses in particular are of high excellence, and the orchestration is the very reverse of the brutal noise to which

more particularly the modern Italian school (!) has accustomed us.—Akos von Buttykay, who had already appeared as pianist here, produced at an Orchestral Concert a symphony in C sharp minor, a fantasia for pianoforte and orchestra, a scherzo in B minor, and some songs from his own pen, under the direction of Rebicek. The music is pleasing, but too light in character to create any lasting impression.—Owing to the impulse given by William II. to male choral singing, more attention is again being paid to this branch of musical composition. Some interesting novelties were produced at the Berlin Teachers' Union by Richard Strauss, Fried. Hegar, Richard Schumacher, Wilh. Berger, and others.—Director L. Klee celebrated with a successful concert the twenty-fifth anniversary of the foundation of his Musical College. His instruction books on pianoforte playing have achieved considerable popularity and fame.—Prof. Martin Blumner has resigned his position as Director of the famous Singakademie. The first director and founder was Karl Fr. Christian Fasch (b. 1736, d. 1800). His successor was the renowned Carl Fried. Zelter (b. 1758, d. 1832).—The *Berliner Illustrirte Zeitung* offers a prize of 300 marks for a German song with pianoforte accompaniment. Office: Charlotten-strasse, 9, Berlin, S.W. The judges are Wilh. Berger, Prof. S. Ochs, Philipp Scharwenka, Josef Sucher, and Dr. Wilh. Kleefeld.

Leipzig.—Herr Max Pauer, Professor of Stuttgart Conservatorium, gave a pianoforte recital at the municipal Kaufhaus on February 23rd. His programme included Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in C minor, Schumann's "Kreisleriana," and other pieces. His success was great, and not only is he acknowledged as one of the best interpreters of classical music, but his admirable technical ability is also fully recognized.—Siloti and Sapellnikoff are having a marble bust of their teacher Tschaikowsky executed by the Russian sculptor Rob. Bach, for the foyer of the Gewandhaus, where, later on, a similar tribute of gratitude will be paid to Liszt by the first-named pianist.

Nürnberg.—The first grand Bavarian musical festival will definitely be held here on the 3rd, 4th, and 5th June next (Whitsuntide). Forty thousand marks have already been guaranteed against a probable outlay of 27,000 marks. The chorus will consist of 300 female and 300 male singers from sundry Bavarian districts. The orchestra will number 150 members of the Royal Opera and the Kaim Society, of Munich, and of the local band. Eduard Ringler and Felix Weingartner will conduct, and the Joachim Quartet will perform. Nürnberg is known as one of the most musical cities in Germany.

Cologne.—A pianoforte concerto by Liapounof, Op. 4, introduced the name of the composer for the first time beyond the borders of Russia, and with decided success.—"Sonnenlied" for vocal soli, chorus, and orchestra by Fried. E. Koch, of Berlin, was produced for the first time by Dr. Franz Wüllner, and met with more favour than a symphony in D minor by Heubner.

Dresden.—The Sherwood-Kratina-Smith "Trio Evening" introduced a new violoncello sonata by Georg Schumann, which is marked by abundant fancy, but likewise by an absence of constructive clearness.—"Harald," a ballad for baritone, chorus, orchestra, and pianoforte (MS.) by Heinrich Schulz-Beuthen, met with striking success.—Three sections of a symphonic suite by Kaskel, given for the first time, produced a very favourable impression—more particularly the "Andante mesto"—under Schuch's direction.—The fiftieth anniversary of the *première* of the *Prophet* in Germany was celebrated. It took place here on January 30th,

1850. Meyerbeer had superintended the rehearsals, but declined the honour to conduct. The interpreter of Fides, Frau Krebs-Michalesi, aged seventy-five, resident here, is the only surviving artist of the original cast.

Munich.—"The Goddess Diana," a four-act ballet, scenario written by the great Heinrich Heine for Lumley, of Her Majesty's Theatre, London, and provided with characteristic music by Eduard Lassen, of Weimar, was successfully produced. Lautenschläger, the machinist, was great, as usual.—The second movement of a symphony, "Das Leben ein Traum," by Fritz Klose, excited much interest, and would, perhaps, have pleased even better if heard in connection with the complete work.—A genuine success was scored by Hermann Bischoff's "Gewitterregen," for tenor solo, orchestra, and organ, under the skilful conductorship of Sigmund von Hausegger; the work was originally introduced at the last Dortmund Festival.—Dr. Georg Dohrn, of Berlin, gave, with the Kaim orchestra, "A Modern Evening." A novelty, "Fantasia appassionata," by Ernst Strasser, proved a very eccentric work and met with slight favour.

Weimar.—A casual performance of Lessing's drama, *Minna von Barnhelm*, at the Operatic School, gave such exceptional satisfaction that the Grand Duke ordered forthwith a dramatic class to be added to the establishment. The music school celebrated the 100th anniversary of its foundation by a historic concert, with a programme on which all the prominent composers of the nineteenth century were represented.

Stuttgart.—Pohlig (pupil of Liszt), conductor of the Ducal Coburg-Gotha Theatre, whose appointment to a similar post at the new Prince Regent Theatre at Munich was reported, is now said to be the successor of Dr. Alois Obrist, who removes from here to Weimar. The local Konservatorium has now 499 pupils.

Barmen.—From a booklet issued by the celebrated pianoforte maker, Rud. Ibach Sohn, at the inauguration of a branch establishment at Berlin, it appears that in 1794 the founder of the firm, Johannes A. Ibach, made his first table pianoforte. Five thousand grand pianos and pianinos can now be manufactured annually at their works.

Frankfurt-am-Main.—A neat little one-act comic opera, *Shoemaker Jan*, by Gustav von Rössler, *maestro al piano* at the Opera, met with a friendly reception under the composer's *baton*.

Neisse.—Heinrich Hofmann's cantata, "Prometheus," was given with great success, conducted by Rothkegel.

Strasburg.—A two-act opera, *Evening Bells*, by the Alsatian composer Erb, was very favourably received.

Hamburg.—£2,000 sterling have been collected for the local Brahms monument, which the committee consider sufficient. A sculptors' competition for its execution will be invited.

Gotha.—A new opera, *Sophia of Brabant*, by Ferd. Hummel, had a successful *première* at the Ducal Theatre.

Crefeld.—M. D. Müller-Reuter produced, with decided success, a new choral and orchestral work entitled "Hackelberend's Funeral," after Jul. Wolf's "Wild Huntsman," German forest life being particularly well depicted.

Hagen in W.—Considerable talent is manifested by a symphony in B flat by Ludwig Neuhoff, who had already distinguished himself by an organ fantasia, played at the last Dortmund Festival by M. D. Kayser.

Vienna.—Frau. Gutheil-Schoder, of Weimar, who scored a sensational success more particularly as an actress *hors ligne* than as a vocalist in *I Bajassi*, and as Carmen, has been engaged at the Imperial Opera.

Schalk, the new conductor, proves himself a first-rate substitute for Hans Richter, who after all is about to settle in England.—A new ballet, "Das Buckelhaus am Bergl," scenario after an ancient Viennese legend, provided with very agreeable music by Joseph Bayer, was successfully produced at the same house.—Joh. Strauss's posthumous incomplete ballet, "Cenerentola," having been most unaccountably rejected by the Imperial Opera, was at once secured by the Royal Opera, Berlin.—The late Vienna waltz king would certainly never have thought it possible that a work of his should first be heard on the banks of the Spree instead of the Danube!—The organist of St. Peter has discovered in a chest of drawers filled with old music a parcel of autographs by Beethoven and Schubert, which added another treasure to the library of the Gesellschaft der Musikfreunde.—This city, which possesses already a fine Mozart monument, is to have a Mozart fountain on the Mozart Platz, Wieden. The cost is estimated at £1,400 sterling, and a competition of artists will be invited.

Graz.—After many struggles, a town orchestra has been established by inviting hither the Spörr Band from Innsbruck. Spörr is an excellent conductor, although somewhat lacking in "go."

Gablonz.—The erection of a Schubert monument is contemplated by the German Male Choral Society in this Bohemian city, and its execution is to be entrusted to the Viennese sculptor Trautsl—A gratifying event at this period of racial strife in that part of Austria.

Budapest.—Joh. Strauss III., son of Eduard, had a great success here with his new band, both as conductor and composer of dance music.

Trieste.—Another addition has been made to the extraordinary volume of Wagnerian literature by a curious book by Hugo Tomicich, published here by Carlo Schmidl. It is entitled: "Which work of Richard Wagner do you consider his best?" This query was addressed by the above-named local musician, in a circular letter, to a large number of musicians, and answered by about sixty, some of the replies being accompanied by very interesting remarks. The *Meistersinger* carried off the prize with sixteen votes; *Tristan* scored eleven; *Parsifal* obtained two, including Liszt's appreciation of the work.—The opera *Cornelius Schütt*, by Smareglia, met with a very friendly reception.

Paris.—The remarkably active Renaissance Theatre brought out Méhul's three-act comic opera, *Euphrosine et Conradin*. It remains a wonder how the master could have written, at the age of 27, such a fine score (his first brilliant success in 1790) to such a miserable text by Hofmann, who supplied, however, no less than twenty-five libretti to the foremost composers of the period, including Grétry and Cherubini.—A "People's Opera" (director, Campocasso) has been opened with *The Bell of the Hermit*.—A three-act operetta, *La belle au bois dormant*, by Lecocq, had but a moderate success at the Bouffes.—Albert Carré, of the Opéra Comique, has inaugurated a series of attractive Thursday matinées, *La chercheuse d'esprit*, by Favart (born 1741), *La servante maîtresse*, by Pergolese (first given in French in 1754), and *L'Irato*, by Méhul (composed 1801) having been selected for the initial performances.—Georges Marty has been appointed conductor at this last-named house.—The Société des Concerts gave some very interesting fragments from Charles Lefebvre's lyric drama *Judith*, which met with great favour. Likewise the 136th Psalm, by Guy Ropartz, produced a deep impression upon a proverbially frigid audience.—At the Lamoureux Concerts a "Rhapsodie Sicilienne" by Ch. Silver proved a quasi-failure.—

A symphonic poem, "Russia," by Balakirew, is intended to illustrate by three successive popular themes the entire history of Russia's paganism, Cossack democracy, and modern Russia. Why not also its geography, agriculture, finances, etc.?—In Camille Erlanger's "Chasse fantastique," given at the Colonne concerts, the effect is sought not in the musical ideas, but in eccentric rhythmic and instrumental combinations.—About the same may be said of the (fourth) section of the dramatic legend, "Saint Julien l'Hospitalier," by the same composer (pupil of Léo Delibes, and Prix de Rome in 1888), who would do better by writing in a less ambitious style.—The thanks of all earnest musicians are due to the above-named distinguished conductor Colonne for his recent endeavours to popularize Brahms in Paris, one important work having been brought forward with undoubted success at each of his last four chamber concerts.—The jury of the Ville de Paris prize competition allotted neither a first nor a second prize, but bestowed unanimously an honourable mention upon Brunel's "Vision of Dante," which will be publicly performed at the expense of the Ville de Paris.—The Nadaud party produced a string quartet by A. Duvernoy with decided success.—The Philipp Pianoforte Quartet Union brought forward a quartet by Emile Bernard, in which the Allegretto in particular is distinguished by great charm, whilst in a violoncello sonata by Paul Lacombe the Andante and Finale met with special favour.—An interesting sonata for two pianos by Hans Huber was also given.—In the Square Saint Clotilde a monument is to be erected to the Belgian César Franck, who is always "annexed" by French musicians as a Frenchman. Alfred Lenoir is charged with the execution of the work.—The original music of the historic "Ça ira" has been discovered by Constant Pjerre in the library of the Paris Conservatoire, and has been reproduced in facsimile in the paper *La Révolution Française*. It was composed as a dance, "Le Carillon National," for two violins. The melody had been popular long before 1790, when the words were added by some unknown author.

Rouen.—Wagner's *Siegfried* was produced here for the first time in France. C. Mendès wrote: "The performance was another brilliant victory which has been achieved by Wagner's music in France."

Nancy.—A new opera, *Merovig*, by Samuel Rousseau, had a very successful première.

Amsterdam.—The Dutch Opera has successfully produced a one-act opera, *The Young Girl with the Matches*, by the Scandinavian composer Aug. Enna.

Bern.—In an old volume of Eberhardt's *General Police News* a good portrait has been discovered of Richard Wagner, who was then (June 16th, 1853) "wanted" as a dangerous revolutionist of Dresden.

St. Petersburg.—Two new ballets were successfully produced: "The Temptation of Dami," by Glazounow, and "The Pearl," by Drigo.—At a charity concert organized under high patronage by Mme. Gorlenko-Dolina the famous cantatrice sang, *inter alia*, the solo part in a cantata to Pouchkine, by Glazounow. The receipts were 20,000 francs.—At a "Weber-Tschaikowsky-Johann Strauss Evening" of the Francke Orchestra a little known adagio and rondo for the organ by the first-named composer created quite a sensation. It was originally composed for the harmonichord, the forerunner of the harmonium, the increasing popularity of which, especially in Germany, the great master seems to have anticipated.

Warsaw.—The Opera has been favoured with an extraordinary gift. Count Moritz Zamoyski, having found the instruments of the band inadequate for modern require-

The Daily Telegraph

of March 7th, 1900, contains the following Review:

During so hard a winter season as that experienced this year, with a keen east wind constantly blowing and snow lying on the ground, many must have found it difficult to realise the fact that beautiful summer will return, revealing once more green woods and gardens decked out with fragrant flowers. Nevertheless, those who have voices can, in pleasant anticipation, sing about the joyful change that will be effected when Nature puts off her winter garb. Ladies in particular will, we imagine, find pleasure in taking part in so suave and melodious a Cantata as that entitled "Briar Rose" ("Dornröschen"), the words by Hermann Francke having been set for female voices, soli and chorus, by Franz Abt. In the story we meet with a princess, surnamed, for a special reason, "Briar Rose," who, wandering through sylvan groves and glades, is trapped by wicked fairies and sent to sleep for a hundred years. Happily, however, she is freed from the spell by a king's son, who woos and wins her. Good characterisation is a feature of the music, which runs an agreeable course. The book of words has been published separately, Edward Oxenford supplying a neat English translation. Among the pianoforte solos forwarded by this firm, we note the Ballet Music from Meyerbeer's "Le Prophète," transcribed for pianoforte by E. Pauer. Although Wagner's operas are so popular at the present day, Meyerbeer has not quite gone out of fashion, and, indeed, when interpreted by a strong contingent of artists, his operas may still be relied upon to attract good houses. That the ballet music of "Le Prophète" is bright, clever, and attractive will generally be admitted, and the four sections included in Messrs. Augener's tome present the taking "Valse," the graceful "Pas de la Redowa," the characteristic "Pas des Patineurs," and the lively "Galopp." In a pianoforte transcription the lack of orchestral colour counts, of course, as a disadvantage; but the missing tints can, however, to a great extent, be replaced mentally by those who are familiar with the music in its original dress. Mr. Pauer, it should be noted, understands the art of arranging in an effective, yet not too difficult, manner. An expressive piece, simple both with regard to form and technique, is the "Altddeutsches Liebeslied" (Old German Love-song), for pianoforte, by Carl Reinecke. Quaintly effective is the theme, repeated now and again with slight variations in the rhythm, though not in the harmonies of the accompaniment. A useful book is that containing twenty studies in all major and minor scales, for two violins, by Carl Hering. Maybe the title sounds somewhat dry, for the term "scale" has got a bad name, and so is apt to frighten those who shirk hard work. Here, however, the scales play a subordinate part, each one forming a canto fermo against which the other violin executes a counterpoint, a flowing melody, or passage work. Though cleverly written, the music does not savour of aridity, and consequently these studies should prove attractive as well as useful. Attention may again be directed to Ernst Heim's "Palaestra," a collection of pieces for violin solo with pianoforte accompaniment. Book VI.c, the latest addition to the set, contains five pieces, from among which we select for special mention Molique's graceful "Ballata," and the delicate "Wiegenlied" ("Cradle Song"), by M. Hauser, which has long been, and will probably continue to be, a favourite solo in the repertoire of violinists. Included among the other pieces are a "Romanza," by Christian Ersfeld, and a "Capriccio" by C. Gurliitt, and Anton Strelezki's "En Valsant." As in the earlier volumes, of which we have already offered some description, so here again will be found appended a list of extra pieces, recommended for study and for performance. With regard to the output of violin music at the present time, it may be said that the supply is ample, though a considerable proportion is merely of a flashy kind, exhibiting show rather than substance. Among composers of music for this instrument, who, although they by no means despised virtuosity, had really something to say, was Bernhard Molique, leader for many years of the Court band at Stuttgart. Six "Mélodies" from his pen, carefully edited by E. Heim, may be commended as short, refined, and melodious pieces, all being provided with tasteful and effective pianoforte accompaniments. Henri Vieuxtemps, another distinguished writer for the violin, had a thorough understanding of the resources of his favourite instrument, and, like most of his kind, took pleasure in displaying his skill, both in performance and in composition. He, too, had a good deal to say, though inclined, perhaps, to regard manner more than matter. His "Rondino" and "La Chasse" (Op. 32, Nos. 2 and 3), two attractive and well-planned pieces for violin and pianoforte, recently published by Messrs. Augener, represent the composer's most taking style. Pianoforte duets or quite youthful folk are not forthcoming in great abundance, and, consequently, Mr Gurliitt's collection of pieces, arranged for four hands, should be appreciated in many quarters, and specially commend itself to the notice of teachers. Twelve duets in all are provided, and included among the composers are Scarlatti, Haydn, Weber, Kuhlau, Reinecke, Nicodé, and Moszkowski. It should be mentioned that the music is supplied with phrase markings, the method of fingering employed being the one termed, though, we believe, erroneously, "Continental." At any rate, it is the system most in vogue. As with the set of Rondinos, already noticed in these columns, the print is both large and clear. Pianists who desire to excel must needs assiduously practise scales and technical exercises. Of the latter, they will find a decidedly helpful collection in Louis Plaidy's "Technical Studies" ("Technische Studien"). This work, however, being so well known, all that is necessary is to call attention to the fact that Messrs. Augener have now published it with English fingering.

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7.	KUHLAU, in D minor	3 —
8.	HAYDN, in F	3 —
9.	WEBER, in C	3 —
10.	J. L. NICODÉ, in A minor	3 —
11.	SCARLATTI, in A minor	3 —
12.	M. MOSZKOWSKI, in A	3 —
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The Daily Telegraph

of March 9th, 1900, contains the following Review :

In the street and in the train, young men and maidens carrying fiddle-cases are constantly encountered nowadays, and the violin has, indeed, of late years become a formidable rival to that humble household instrument, the piano. Naturally this ever-growing army of violin players is ever in quest of music suitable for purposes of study and performance, hence the new methods, reprints of old works, arrangements, and transcriptions that are continually appearing, and the vigorous efforts of publishers to provide a supply that shall satisfy the demand for violin music. To E. Heim's "Palaestra," a series of pieces for violin solo, we referred in a recent view of Messrs. Augener's music. In Book VI.B., now before us, the student is led up to the series position. A "Sicilian Dance," by Emile Thomas, partakes somewhat of the character of a tarantelle, with a tranquil and melodious middle section thrown in by way of contrast. Other numbers that should be mentioned are an attractive "Ballata" by R. Orlando Morgan, and a characteristic "Zingaresca" by J. Hoffmann. An extra and exceedingly well-chosen list of pieces, among which is included Coleridge-Taylor's "Danse Nègre," is given, and recommended for study and performance. Three Adagios from the Violin Concertos of Louis Spohr, arranged by Fr. Hermann, will naturally tempt violin players, for as a composer for the instrument of their choice, the Cassel master stands pre-eminent. Taken from his Concerto in E minor (Op. 38) is the first of the pieces in question, while the second comes from the work of the same description in A minor (Op. 47), labelled "In modo d' una scena cantante," and the third from the one in D minor (Op. 55). It would seem that the violin concertos of Spohr are destined to outlive his other works. These three Adagios have also been published by Messrs. Augener for the combination of flute and pianoforte and clarinet and pianoforte. Other violin pieces forwarded by this firm comprise Vieuxtemps's showy "Souvenir de Beauchamps" (Op. 32, No. 1), edited by Fr. Hermann; an expressive "Mélodie Amoureuse," by Alfred Moffat; and two sound and effective duos for two violins, by C. Hering, edited by E. Heim. Pianoforte students should direct their attention to the fifty selected studies from Clementi's "Gradus ad Parnassum," arranged in progressive order, with fingering, phrasing, and annotations by G. Buonamici. Clementi, like his successor Cramer, was a very prolific writer, and although most of their work must be accounted good and useful, yet a selection has become inevitable. What Von Bülow did for Cramer, Buonamici has done for Clementi. A "New Pianoforte School," Step 1, Part 9, by Dr. Riemann, is deserving of mention. Preceded by several excellent studies come twenty-five instructive pieces by A. E. Müller. Dr. Riemann's system of phrasing is, perhaps, peculiar, yet when completely understood it will surely be appreciated by thoughtful pianists. Concerning educational music, we need only briefly refer to a second series of Rondinos for pianoforte, arranged, partly composed, and fingered by Cornelius Gurlitt. These easy pieces have been carefully edited and provided with everything that teachers require. Haydn, Schubert, Dussek, and Schumann figure among the composers of these examples, and their names provide, of course, a sufficient guarantee as to the excellence of the music, while with C. Gurlitt as editor, confidence is, if possible, further strengthened. In their progress as regards difficulty, the Rondinos proceed onwards from Clementi's Sonatina in C up to Beethoven's work of the same description in C (Op. 49, No. 2). Another series of pieces, under the same editorship, is a set of twelve Rondinos for pianoforte duet, of which the first six have been forwarded to us. Here again is encountered good music, well arranged and fingered. Both with regard to the Sonatinas and the Rondinos, the particularly clear printing is to be commended. "Ein Puppenball" ("A Doll's Ball"), composed by A. Krug, reveals a set of nine brief but attractive pianoforte pieces, designed for young folk. Upon all of these, titles more or less appropriate have been bestowed. In such cases titles would seem to be of distinct value, for they help to impress upon children the idea that music is an expression of something. "Warblings at Eve," a Romance for pianoforte, by Brinley Richards, has been revised, phrased, and fingered by O. Thümer. This simple and unpretentious piece, by the composer of "God Bless the Prince of Wales," will only appeal to a particular class, one, however, which comprises a large number of amateur performers. To these it will undoubtedly seem attractive enough. "La Baladine," by C. B. Lysberg, is a lively and brilliant piece, that should provide specially good practice for dull players. A second book of "Petites Pièces Caractéristiques," by G. Borch, exhibits that composer as to a certain extent under the influence of Grieg, or taken, perhaps, with the national music of Norway. We do not mention Scandinavian music in this connection, having no desire to excite the ire of certain talented Norwegian composers, who are always touchy and resentful when their efforts are referred to under such a heading.

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The New York Times

of February 4th, 1900, brings the following Review of

EBENEZER PROUT'S "THE ORCHESTRA":

9189.	Vol. I., The Technique of the Instruments	Bound, net	^s 5
9190.	Vol. II., Orchestral Combination	" "	5

It is generally supposed that nothing is so well understood among musicians as the art of writing for the orchestra. The supposition is natural, for most of the works which come to us from abroad for production are well scored. But no one knows in what state these scores were when they were first put into rehearsal. As for our own young composers, few of them show much skill in scoring, and it is very seldom that we hear a new work that is not full of "holes" in the instrumentation. One of the reasons for this is the lack of satisfactory text books in English on this subject. The best works are in French or German. Of course the old trustworthy work of Hector Berlioz is still in existence, and there is a good translation of it into English. But it is not up to date. The fundamental principles of instrumentation are to be found in the book, but it cannot be said to go further than a consideration of the technics of the instruments and their solo effects.

In French one can have recourse to the admirable work of Gevaert. This, indeed, is up to date, and it is an admirable guide to the art of writing for the orchestra. But it is expensive, cumbersome, and it is not translated. Every one has not \$20 to give for a work on orchestration, and all students of music do not read French. It will therefore be good news to students of the art that **Ebenezer Prout's Work, "The Orchestra,"** is completed and published in two volumes by Augener & Co., of London. I have examined it carefully and have no hesitation in saying that it fills perfectly the demand which has so long existed for such a book. There is, of course, a great deal in it about the technics of the instruments not to be found in earlier works, and where it repeats the old information it does so in a better manner. The reader needs only to compare what Mr. Prout says about the use of harp synonyms with the remarks of Berlioz on the same topic. Mr. Prout also makes much clearer the difficulties in the way of writing for the harp in the sharp keys, and the obstacles offered by frequent accidentals. The explanation is the same as that of Gevaert, but, as before noted, Gevaert is not accessible to all students.

Again, Mr. Prout has treated the subject of transposition much better than Berlioz did. He has made it perfectly clear for the student that the notation for wind instruments indicates the fingering or the blowing, or both, and that the resultant intonation is a secondary matter. Any attentive student will quickly see why a B-flat clarinet is used for music in the flat keys and an A clarinet for that in sharps. Mr. Prout's explanation of the mechanism of the horn and the peculiarities of the natural and the valve instrument is admirable, and will be of great service to young composers. In fact, the whole of the first volume, which is devoted to the technic of the instruments, is excellent. The second volume, following the plan of Gevaert's work, deals with combinations. And here the advance over Berlioz is most marked. The practical hints are numerous, and they are plain and businesslike. Mr. Prout very sensibly says that he cannot lay down hard and fast rules for scoring, but he can give hints, and plenty of examples, and let the imagination of the student do the rest. The hints are invaluable and the examples are most pertinent. Indeed, the whole work bristles with illustrations, and in this it exceeds in value any of the other works. It is conveniently made in two volumes of reasonable size, and it is neatly and clearly printed.

In short, it is just the book for which the student of instrumentation has been looking, and that is the excuse for special mention of it in this place.

The only deficiency which the writer has noticed is in the treatment of the matter of the bowing of stringed instruments. Only the elementary part of this important topic is presented to the reader, and for full information regarding it the student will have to go to the exhaustive work of Gevaert. On the other hand it may be repeated that Mr. Prout has handled better than any other writer the subject of writing for clannets in different keys. He brings out very clearly the fact that the reasons for using the transposing instruments in A and B flat are to be found in the simplification of the fingering. This is a matter but vaguely understood by the writers of orchestral score, and the remarks of Mr. Prout on it will throw much light on a dark spot in the science of instrumentation.

To dismiss this topic for the present, it may be said that the principal works on the subject of orchestration easily accessible to the American student are the following: E. Prout's "Primer of Instrumentation," in the Novello, Ewer & Co. series of primers of music; Hector Berlioz's "Modern Instrumentation and Orchestration," translated by Mary Cowden Clarke (Novello, Ewer & Co.); "The Orchestra, and How to Write for It," by F. Corder, and F. A. Gevaert's "Nouveau Traité d'Instrumentation" (Lemoine et Fils, Paris). There is a second part to the Gevaert work, dealing entirely with orchestral combinations. This is the largest and most exhaustive treatise, but it is not translated. There is also an extensive German work, R. Hofmann's "Praktische Instrumentationslehre." But the new Prout work is by far the best thing we have in English.

But, after all, the best school of instrumentation is the orchestra itself. It is the greatest pity that there is not some orchestra which would play the compositions of young writers for them and let them hear their own blunders. A good horn player can tell a composer more about writing for the horn than any book can, because he can illustrate his instruction practically. The same thing is true in regard to all the other instruments. And when it comes to combinations, there is only one way to learn their effect, and that is to try them. There are many combinations which will strike the young composer as original and which will look well on paper, but when they are heard they prove to be impracticable. It is altogether unlikely that these deceptively attractive combinations have not been tried by the earlier masters and discarded. For that reason one of the best methods of instruction in score writing is score reading at performance.

Young composers too often think that if they study the scores at home and then listen carefully at the concert they are getting all possible benefit. This is not true, because the memory cannot retain the score except after many years of study. Young composers (and may I, without offence, add critics?) are ashamed to be seen at a concert with the score of a well-known work like the "Eroica" or the C minor of Beethoven. This is false shame. Read the scores while they are in performance, and then you can see how that which you hear is made.

W. J. HENDERSON.

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